



Nr. 5666

HELMUT BRÄUTIGAM

TOCCATA

WERK 2



ORGEL

1 - 1000
1000 - 1000



HELMUT BRÄUTIGAM

TOCCATA FÜR ORGEL

WERK 2

F. Benkowski
1927.



Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL

LEIPZIG

E. B. 5666



Mus. III. 115.188

1883 k 1767/25

Toccata für Orgel

Helmut Bräutigam, Werk 2

Schwungvoll ♩ = 120-126

Manual

Man. I *f*

Pedal

f

The musical score is divided into two systems. The first system consists of three staves: a treble clef staff for the right hand of the manual, a bass clef staff for the left hand of the manual, and a separate bass clef staff for the pedal. The manual parts are marked with a forte (*f*) dynamic and include articulation marks like accents and slurs. The pedal part is also marked with a forte (*f*) dynamic and features long, sustained notes. The second system continues the piece with similar notation, including complex rhythmic patterns and slurs across the manual parts.

Man. II *mf* Man. I *f* Man. II *mf*

This system contains the first three measures of the piece. It features a grand staff with treble, middle, and bass clefs. The music is in a key with three sharps (F#, C#, G#). The first measure is marked with a dynamic of *mf* for Man. II. The second measure is marked with a dynamic of *f* for Man. I. The third measure is marked with a dynamic of *mf* for Man. II. The notation includes various note values, rests, and slurs.

Man. I Man. II Man. I Man. II

This system contains measures 4 through 8. It continues the grand staff notation. Measures 4 and 5 are marked with Man. I and Man. II respectively. Measures 6 and 7 are marked with Man. I and Man. II respectively. The music features complex rhythmic patterns and slurs across measures.

steigern etwas beschleunigen Man. I

This system contains measures 9 through 13. It features a change in tempo and dynamics. The instruction "steigern" (increase) is placed above measures 9-11, and "etwas beschleunigen" (slightly accelerate) is placed above measures 12-13. The dynamic "Man. I" is indicated. The time signature changes to 6/4 at the beginning of measure 12. The notation includes chords, slurs, and a key signature change to two flats (Bb, Eb) in measure 12.

Im Zeitmaß

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music is marked with a forte dynamic (*ff*). The upper staff contains a complex melodic line with many beamed eighth and sixteenth notes, often grouped with slurs. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece. It features similar melodic and rhythmic patterns as the first system. The upper staff has a melodic line with various intervals and slurs, while the lower staff maintains a consistent eighth-note accompaniment. The key signature changes to one flat (B-flat major or D minor) in the latter part of the system.

The third system concludes the piece. It features a final melodic flourish in the upper staff and a rhythmic accompaniment in the lower staff. The instruction "verbreitern." (broaden) is written above the final notes of the upper staff. The system ends with a double bar line and repeat signs.

Sehr ruhig $\text{♩} = 72$

Zarte Stimmen

Man. II
p binden

Man. I
p

This system contains two staves. The upper staff is in treble clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment with frequent sixteenth-note patterns. Both staves are marked with a piano (*p*) dynamic and the instruction 'binden' (bind), which typically refers to a specific fingering or articulation technique.

binden

This system continues the musical piece with two staves. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a steady accompaniment. The instruction 'binden' is written above the first few notes of the upper staff.

binden

This system shows further development of the musical themes. The upper staff has a dense texture of sixteenth notes, while the lower staff maintains a consistent rhythmic pattern. The 'binden' instruction is present at the beginning of the system.

binden

The final system on the page continues the intricate musical texture. The upper staff's melodic line is highly detailed with slurs and ties. The lower staff's accompaniment is also clearly defined. The 'binden' instruction is written above the upper staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment with many beamed notes.

binden *etwas zögern - - -*

The second system continues the musical piece. It features three staves: two in treble clef and one in bass clef. The instruction *binden* is written above the first treble staff, and *etwas zögern - - -* is written above the second treble staff. The notation includes various note values, slurs, and accidentals.

im Zeitmaß

The third system consists of three staves. The instruction *im Zeitmaß* is written above the first treble staff. The notation shows a continuation of the melodic and accompanimental lines from the previous systems.

zögern - - -

The fourth system consists of three staves. The instruction *zögern - - -* is written above the first treble staff. The notation includes a variety of note values and rests, with some notes marked with fermatas.

Im ersten Zeitmaß

Two staves of piano introduction, both containing whole rests for the duration of the system.

Bass line for the first system, starting with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

Man. II Helle Stimmen

Staff for Man. II, starting with a mezzo-forte (*mf*) dynamic. The melody is written in the treble clef and includes slurs and accents. The piano accompaniment in the bass clef consists of sustained chords.

Man. I

Bass line for Man. I, continuing the rhythmic pattern from the first system.

Staff for Man. I, starting with a piano (*p*) dynamic. It features a complex melodic line with many slurs and accents, and a piano accompaniment with sustained chords.

Man. II

stärker

f Man. I

mf

f

This system contains the first system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is marked with dynamics including *mf* and *f*. Performance instructions include *stärker* and *Man. I*, *Man. II*. The notation includes various note values, rests, and slurs.

Man. I

This system contains the second system of the musical score. It features three staves: a grand staff and a separate bass staff. The grand staff continues with the same key signature and time signature. The music includes triplets and is marked with dynamics such as *f*. The instruction *Man. I* is present. The notation includes slurs and various note values.

steigern -

verbreitern -

This system contains the third system of the musical score. It features three staves: a grand staff and a separate bass staff. The grand staff continues with the same key signature and time signature. The music is marked with dynamics such as *f*. Performance instructions include *steigern -* and *verbreitern -*. The notation includes slurs and various note values.

Etwas breiteres Hauptzeitmaß

ff

Musical score for the first system, featuring piano and bass staves. The piano part includes various musical notations such as slurs, accents, and dynamic markings. The bass part consists of sustained notes.

Im ersten Zeitmaß

Musical score for the second system, featuring piano and bass staves. The piano part includes various musical notations such as slurs, accents, and dynamic markings. The bass part consists of sustained notes.

verbreitern -

fff volle Orgel

Musical score for the third system, featuring piano and bass staves. The piano part includes various musical notations such as slurs, accents, and dynamic markings. The bass part consists of sustained notes.

Ruhiger, aber immer fließend ♩ = 100

Man. II Kräftige und füllige Stimmen

Man. II *mf*

mf

mf

(Man. III)

(Man. III)

Man. I *f*

Detailed description: This is a musical score for piano, consisting of three systems of staves. The first system has two staves: the upper staff is treble clef and the lower is bass clef. The second system also has two staves. The third system has three staves: the top two are treble clef and the bottom is bass clef. The music is in a common time signature (C) and features a key signature of one sharp (F#). The tempo is marked 'Ruhiger, aber immer fließend' with a quarter note equal to 100 (♩ = 100). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked 'Man. II Kräftige und füllige Stimmen' and 'Man. II mf'. The second system is marked 'mf'. The third system includes markings for '(Man. III)' and 'Man. I f'.

noch breiter im Zeitmaß
non legato

Man. I

Man. II *p* Helle Stimmen

This system contains the first two systems of music. The first system has a treble and bass staff with a grand staff bracket. The second system has a treble and bass staff. The music is in G major and 3/4 time. The first system is marked 'Man. I' and 'Man. II p Helle Stimmen'. The tempo is 'im Zeitmaß' and the articulation is 'non legato'.

Man. II

Man. I

This system contains the third and fourth systems of music. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The music continues in G major and 3/4 time. The third system is marked 'Man. II' and the fourth system is marked 'Man. I'.

immer

legato

This system contains the fifth and sixth systems of music. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The music continues in G major and 3/4 time. The fifth system is marked '*immer*' and the sixth system is marked '*legato*'.

non legato

legato

non

This system contains the seventh and eighth systems of music. The seventh system has a treble and bass staff. The eighth system has a treble and bass staff. The music continues in G major and 3/4 time. The seventh system is marked '*non legato*' and the eighth system is marked '*legato*' and '*non*'.

Man. II Man. II

legato non legato

This system contains three staves. The top staff is in treble clef and contains two measures of music, each labeled "Man. II". The middle staff is in bass clef and contains two measures of music, each labeled "Man. II". The bottom staff is in bass clef and contains two measures of music, with the first measure labeled "legato" and the second measure labeled "non legato".

Man. I Man. I

This system contains three staves. The top staff is in treble clef and contains two measures of music, each labeled "Man. I". The middle staff is in bass clef and contains two measures of music, each labeled "Man. I". The bottom staff is in bass clef and contains two measures of music, both of which are empty.

Man. II Man. II

This system contains three staves. The top staff is in treble clef and contains two measures of music, each labeled "Man. II". The middle staff is in bass clef and contains two measures of music, each labeled "Man. II". The bottom staff is in bass clef and contains two measures of music, both of which are empty.

Man. II

steigern

mf

Man. I *f*

Man. II *f*

Man. I *f*

große Steigerung

Man. I

Detailed description: This is a musical score for two pianos, arranged in four systems. Each system contains two staves for the left hand and two for the right hand. The score is divided into two manuals: Man. I (left hand) and Man. II (right hand). The key signature has one sharp (F#). The first system shows Man. II playing a complex, rhythmic pattern in the right hand, while Man. I plays a simpler bass line. The second system introduces the instruction 'steigern' (increase) and 'mf' (mezzo-forte) for Man. I. The third system features 'Man. II f' (forte) and 'Man. I f'. The fourth system is marked 'große Steigerung' (great increase) and 'Man. I'. The notation includes various note values, rests, and dynamic markings throughout.

Man. II

Man. I

Man. I

verbreitern -

ff

im Zeitmaß

Man. II
f non legato

Man. I

Ped.

beschleunigen

Ped.

nachlassen

im Zeitmaß

non legato

etwas breiter

ff

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with similar rhythmic patterns. The tempo is marked 'im Zeitmaß' and the articulation is 'non legato'. The dynamics range from piano to fortissimo (ff). The system concludes with a fermata over the final notes.

The second system continues the musical piece with two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a steady bass accompaniment. The dynamics remain consistent with the first system.

The third system of the score includes a double bar line and a repeat sign. The upper staff continues with intricate melodic passages, while the lower staff has some rests and then resumes with a bass line. The system ends with a final cadence.



Edition Breitkopf · Orgelwerke

- Alte Meister** aus der Frühzeit des Orgelspiels (A. Schering) E. B. 3938
Alt niederländische Volkslieder, Sechs (August Reinhard) Coll. S.
Bach, J. S., Violin-Chaconne (Middelschulte) E. B. 3409
 — 371 Choräle (Becker-Dörffel) E. B. 10
 — 389 Choralgesänge (mit Text) E. B. 3765
 — 69 Choralmelodien mit beziffertem Baß E. B. 730
 — 60 ausgewählte vierstimmige Choräle (Gebner) E. B. 3747
 — Hirten-Sinfonie (Karg-Elert) Coll. S.
 — Sämtliche Orgelwerke. 9 Bände E. B. 3171/79
 — Orgelwerke für katholische Organisten:
 Band I. Choralvorspiele E. B. 2044
 Band II. Präludien, Fugen und andere Stücke E. B. 2045
 — Vom Himmel hoch, da komm ich her, per Canones für die Orgel mit zwei Klavieren und Pedal. Erstmals nach Bachs Handschrift veröffentl. v. Friedr. Smend NBG
Böhm, Georg, Sämtliche Werke I. Klavier- und Orgelwerke (J. Wolgast)
Brahms, Johannes, Sämtliche Orgelwerke. Zwei Präludien und Fugen — Fuge in asmoll — Choralvorspiel und Fuge über „O Traurigkeit, o Herzeleid“ amoll — Elf Choralvorspiele. Op. 122 E. B. 6062
Bräutigam, Helmut, Op. 2. Toccata E. B. 5666
Bunk, Gerard, Op. 40. Passacaglia E. B. 5587
 — Op. 57. Fantasie E. B. 5639
Busch, Adolf, Op. 19a. Orgelfantasie E. B. 5226
 — Op. 27. Passacaglia und Fuge cmoll E. B. 5286
Busoni, Ferruccio, Fantasia contrappuntistica (Middelschulte) E. B. 3612
Buxtehude, D., Sämtliche Orgelkompositionen. 2 Bände:
 I. Passacaglia, Ciaconen, Präludien, Fugen, Tokkaten und Kanzonetten
 II. Choralbearbeitungen
 Dasselbe auch in 12 Einzelheften
Cäcilia, 100 Orgelstücke (Schweich) E. B. 1368
Choralbuch zum Deutschen Evangelischen Gesangbuch (Karl Greulich) E. B. 5459
Clemens, Moderne Pedal-Technik. 2 Bände E. B. 2883/84
David, Joh. Nep., Choralwerk. Choralvorspiele, Partiten, Toccaten, Fantasien, Passacaglien u. a. 5 Hefte:
 I. Nr. 1—6 E. B. 5571a
 II. Nr. 7—15 E. B. 5571b
 III. Nr. 16—21 E. B. 5571c
 IV. Nr. 22—27 E. B. 5571d
 V. Nr. 28—32 E. B. 5571e
 VI. Nr. 33. Christus, der ist mein Leben. Ein Lehrstück für Orgel E. B. 5571f
 — Chaconne amoll E. B. 5593
 — Fantasie super „L'homme armé“ E. B. 5550
 — Zwei Fantasien und Fugen in emoll und Cdur E. B. 5599
 — Zwei Hymnen (Pange Lingua — Veni Creator) E. B. 5594
 — Passamezzo und Fuge gmoll E. B. 5595
 — Praeambel und Fuge dmoll E. B. 5549
 — Zwei kleine Präludien und Fugen amoll und Gdur E. B. 5591
 — Ricercare cmoll E. B. 5596
 — Toccata und Fuge fmoll E. B. 5597
Elgar, Edward, Op. 28. Sonate Gdur E. B. 3404
Engelmann, Joh., Op. 28. Phantasie, Passacaglia und Fuge über den Namen BACH
 — Op. 34. Phantasie, Passacaglia und Fuge gmoll E. B. 5500
Eyken, G. J. van, Op. 25. Orgel-Sonate Nr. 3
Fieitz, Alex. von, Op. 37 Nr. 3. Hymnus E. B. 3939
Frescobaldi, H., Ausgewählte Orgelsätze. Neue Ausgabe (B. Fr. Richter). 2 Bände E. B. 4357/58
Froberger, J. J., Vier auserlesene Stücke (Niemann) E. B. 4151
Frühmeister der deutschen Orgelkunst. Gesammelt und übertragen von H. J. Moser, für den praktischen Gebrauch bezeichnet von Fritz Heitmann
 30 Orgelwerke von Brumann, Buchner, Hofhaimer, Isaac) Kötter, Nachtigall, Schrem und Sicher. E. B. 5510
Gade, Niels W., Op. 22. Drei Tonstücke E. B. 1473
Habert, Joh. Ev., Op. 101. Kleine Orgelschule
Hannemann, Joh., Variationen und Fuge über ein eigenes Thema E. B. 5638
Hartmann, Hugo, Laudate Dominum. 100 Orgelstücke E. B. 1475
Haydn, M. ch., Album geistlicher Gesänge E. B. 1538
Herrmann, Hugo, Op. 25. 5 Stücke für Kammerorgel E. B. 5421
Herrmann, Willy, Orgel-Kompositionen zum Konzert- und gottesdienstlichen Gebrauch
 I. 11 Werke von Bossi, Elgar, Gade, Huber, Liszt, Litzau, Röbfler, Tinel, Volbach, Wagner und Zierau E. B. 2052
 II. 31 Werke von Barner, A. Becker, Otto Becker, P. Blumenthal, Claußnitzer, Egidi, Fischer, Frenzel, Gluth, Grabert, Guilman, W. Hermann, Herzog, Janssen, Kretschmer, Lang, De Lange, Litzau, Matthison-Hansen, Piel, Radecke, Raphael, Reger, Röder, Schreck, Schumann, Thiel und Zierau E. B. 2053
Hofmann, Heinrich, Op. 70 Nr. 3. Scherzo E. B. 2934
Horn, Mich., Ordinarium Missae
Hoyer, Karl, Op. 42. Acht Pedal-Etuden E. B. 5490
 — Op. 44. Kanonische Variationen und Fuge über den Choral „Nun bitten wir den heiligen Geist“ E. B. 5516
 — Introduction und Chaconne E. B. 4918
Karg-Elert, S., Op. 65. Choral-Improvisationen, Phantasien, Prae- und Postludien, Symphonische Sätze, Trios, Tokkaten usw. zu allen kirchlichen Festen. Sechs Hefte Coll. S.
 — Op. 78. 20 Prae- und Postludien (Choralstudien) zum Gebrauch im Gottesdienst und Konzert Coll. S.
 — Op. 142. Drei Stücke Coll. S.
 Stimmen der Nacht — Valse mignonne — Romantisch
Kienzl, W., Op. 77. Acht Choralvorspiele. 2 Hefte E. B. 2889/90
Köckert, C., Op. 48. 30 Choralvorspiele (leicht) Coll. S.
Laudate Dominum, 100 Orgelstücke (Hartmann) E. B. 1475
Liszt, Franz, Ave Maria (A. W. Gottschalg) E. B. 3170
 — Fuge „Ad nos ad salutarem“ (Fricker) E. B. 2323
 — Nun danket alle Gott E. B. 2548
 — Phantasie und Fuge „Ad nos“ 4händig E. B. 4336
 — Phantasie „Ad nos“ (A. Eckardt) E. B. 3978
 — Zur Trauung E. B. 4890
Lubrich d. J., Op. 54. Phantasie und Fuge dmoll
Mac Dowell, E. A., Zwei Stücke aus der zweiten Suite: Liebeslied E. B. 2570
 — Trauergesang E. B. 2834
Marx, Karl, Op. 20. Variationen E. B. 5608
Mendelssohn-Bartholdy, F., Hochzeitsmarsch aus Sommer-nachtstraum. Op. 61 (J. G. Stehle) E. B. 2887
Merkel, Gustav, Orgelwerke (K. Hasse). 3 Bände E. B. 4861/63
Middelschulte, Wilh., Kontrapunktische Symphonie über Themen von J. S. Bach E. B. 5558
Moortgat, A., Der Kirchenorganist. Leichte Stücke aus alter und neuer Zeit für katholischen Gottesdienst. 2 Bände
 I. 189 leichte Stücke aus alter und neuer Zeit: Prä-, Inter-, Postludien und liturgische Sätze E. B. 5545
 II. 70 leichte Stücke aus alter und neuer Zeit E. B. 5546
Müller, Gottfried, Op. 3. Acht Orgelchoräle E. B. 5588
Müller, Sigfrid Walther, Op. 15. Toccata, Passacaglia und Fuge E. B. 5367
 — Op. 21. Sonate cmoll E. B. 5442
 — Op. 26 Nr. 1. Präludium und Fuge amoll E. B. 5466
 — Op. 26 Nr. 2. Präludium und Fuge Gdur E. B. 5467
Prohaska, C., Op. 23. Präludium und Fuge E. B. 5269
Raasted, N. O., Op. 46. 24 Orgel-Choräle. 2 Hefte E. B. 5311a/b
Ramin, Günther, Op. 4. Fantasie emoll E. B. 5284
 — Op. 5. Präludium, Largo und Fuge E. B. 5380
 — Op. 6. Orgelchoral-Suite E. B. 5424
 — Op. 8a. Canzona con Fugato E. B. 5676
Ramin, Günther, Das Organistenamt. Anleitung zur Ausübung des Organistendienstes 3 Teile
 Teil I. Gottesdienst (Modulationen, Choralkadenzen, liturgische Zwischenspiele) E. B. 5281
 Teil II. Choralvorspiele. 2 Bände E. B. 5282a/b
 I. Von „Ach Gott vom Himmel sieh darein“ bis „Lobe den Herren, den mächtigen König“. 50 Choralvorspiele von Bach, Böhm, Brahms, Busch, Buxtehude, Grabner, Hauff, Hasse, A. Mendelssohn, Rudolf Moser, S. W. Müller, Oppel, Pachelbel, Raasted, Ramin, Reger, Schaub, Scheidt, K. Thomas, Walther und Weyrauch E. B. 5282a
 II. Von „Lobe den Herren, o meine Seele“ bis „Wunderbarer König“. 50 Choralvorspiele von Bach, Brahms, Buxtehude, Distler, Grabner, Hasse, Hoyer, Karg-Elert, Lübeck, Rudolf Moser, Pachelbel, Pickerott, Raasted, Ramin, Raphael, Reger, Scheidt, Schmidt und Walther E. B. 5282b
 Teil II. 2 Bände gebunden in einem Bande
 Teil III. Freies Orgelspiel (Vor- und Nachspiele) E. B. 5283
Raphael, Günter, Op. 1. Fünf Choralvorspiele E. B. 5256
 — Op. 22 Nr. 1. Partita über den Choral „Ach Gott, vom Himmel sieh darein“ E. B. 5449
 — Op. 22 Nr. 2. Fantasie cmoll E. B. 5491
 — Op. 22 Nr. 3. Präludium und Fuge Gdur E. B. 5492
 — Op. 27 Nr. 1. Introduction und Chaconne cis-moll E. B. 5548
 — Op. 27 Nr. 2. Variationen über den Basso continuo des Orgelchorals „Durch Adams Fall“ E. B. 5552
 — Op. 27 Nr. 3. Toccata cmoll E. B. 5613
 — Op. 37. Zwölf Orgelchoräle I/II E. B. 5617/18
Reger, Max, Introduction und Passacaglia E. B. 2198
Reinhard, August, Op. 54. Caecilia. 253 Choralvorspiele aus alter und neuer Zeit Coll. S.
Rudnick, Wilhelm, Op. 85. Acht Choralvor- oder Nachspiele mittlerer Schwierigkeit E. B. 5237 a
 — Op. 86. 16 leichtere Choralvorspiele E. B. 5237b
 — Op. 87. Drei kleine und leichte Fantasien E. B. 5237c
Sauer, L., Orgel-Album E. B. 1844
Schering, Arnold, Alte Meister aus der Frühzeit des Orgelspiels E. B. 3938
Schweich, C., Cäcilia. 100 Orgelstücke E. B. 1368
Sibelius, Jean, Op. 24 Nr. 9. Romanze Desdur (J. Lyon) E. B. 3986
 — Op. 26 Nr. 7. Finlandia (Fricker) E. B. 2322
 — Op. 44. Valse triste (Humiston) E. B. 4437
 — Orgel-Album (Fricker) E. B. 2960
Spitta, H., Op. 5. Zwei Phantasien über die Choräle „O Heiland, reiß die Himmel auf“ und „Christ ist erstanden“ E. B. 5371
Stein, Max Martin, Op. 1. Toccata und Fuge dmoll E. B. 5607
 — Op. 2. Triosonate Gdur (Orgel oder Pedalcembalo) E. B. 5609
Thomas, G. Ad., Op. 10. 24 instruktive Trios E. B. 3055
Thomas, Kurt, Op. 19. Orgel-Variationen über das Volkslied „Es ist ein Schnitter, heißt der Tod“ E. B. 5533
Tinel, Edgar, Op. 29. Sonate gmoll E. B. 5389
Vogel, Paul, Orgelkompositionen Coll. S.
Wagner, Richard, Orgel-Album (Fricker)
 Band I: Rienzi — Tannhäuser — Lohengrin E. B. 4731
 Band II: Tristan und Isolde — Meistersinger — Walküre
 — Götterdämmerung — Parsifal E. B. 4732
 — Elsas Brautzug aus Lohengrin E. B. 2579
 — Tristan und Isolde — Vorspiel E. B. 3098
 — Lohengrin — Vorspiel (B. Sulze) E. B. 3380
 — Lohengrin. 6 Übertragungen (B. Sulze, Op. 78) E. B. 4458
Weber, Bernh. Chr., Das wohltemperierte Klavier. 24 Präludien und Fugen durch alle Tonarten (Max Seiffert) NBG
Zierau, Fritz, Op. 60. Konzertvariationen „O Gott, du frommer Gott“ E. B. 5073
 — Op. 63. Präludium und Passacaglia E. B. 5076

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